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NORTHEAST MINNEAPOLIS

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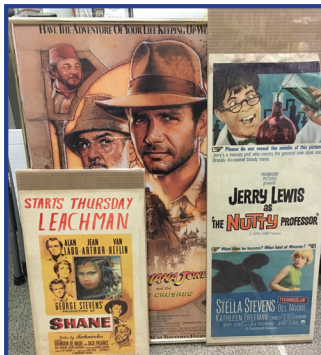
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LUCY HAWTHORNE

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The woodsy, otherworldly magic of the Wolf House



Artist Lauri Svedberg spent 35 years covering every corner of her Minneapolis home with murals and gemstones, pebbles and paint. There's a solarium. A rock path runs through it. It's like something out of *Lord of the Rings*. And when Lauri put the home on the market a few years ago, folks who knew it only from the white wolf on its garage finally got to look inside. These days, the Northeast Hobbit hole is a home-slash-studio-slash-Airbnb-slash-event space.

Who:

ANNETTE SCHIEBOUT

Where:

NORTHEAST MINNEAPOLIS

How long you've owned the house:

FOUR YEARS

What do you remember feeling the first time you walked through this space?

Woah. I live in Northeast—I've lived here since 2005—but I'd never heard of this place. I never came out to this part of the neighborhood, apparently. When I bought it, there were signs out front saying you're not allowed to enter without a realtor, and there were hundreds of people. It was absolutely crazy. I walked in and was like, "Oh my gosh, I don't know what I would ever do with this place. It is so cool."

How do you go about adding to or changing a place that already has such a specific sense of self?

That's what was really difficult for me, was trying to figure out what Lauri built here first. I didn't meet her even at the closing. I eventually met her—I had a performance in L.A., and I drove out to Palm Springs where she currently lives and met her for the first time. We've become very good, close friends since then. She's referred to me as her daughter who's taking care of her inheritance, that sort of thing. But I had a lot of people come in and sort of help me figure out what the house was saying before I dumped it with my own stuff, tried to make it my own.

Where do your new purchases come from?

I love vintage and mid-century modern. Findfurnish and Z Amore down the street—a lot of stuff has come from those places. Patina. Republic Vintage up on Central here. Also the Room and Board outlet, that's what we're sitting on, and Target, you know? Function and budget.

I was a consultant to artists for a while, so some of the artwork in here is from former clients of mine. David Quady was a former client—this is one of his portraits, and I've got one of his paintings in the hallway down there. Erin Sayer did the mural in the bathtub, that's her portrait over there in the hallway. Andy Sturdevant at Springboard, he did that poster over there.

What's happening with these Mason jars?

I heard that Lauri couldn't afford to replace a window, so she made her own window out of Mason jars. Alex Bledsoe is a friend of mine who stayed here, and she was the first person who left—I think it was a tiny little sail ship, and a cat, and a little note in there. People just kept leaving these little treasures from the universe inside these Mason jars. I had a D&D group who met here and left one of their dice. A gentleman who trimmed one of the trees came back for a check and his son was with him, and his son was so enamored by the window, he ran out to the truck and brought me a little finger skateboard so he had a gift to put in there, which I thought was incredibly sweet.

Something that probably gets lost is that while this is a beautiful home, it's an old home. What are some of the more intense projects you've done?

It's over 100 years old, and I think that's hard for some people to see when they walk in and they're like, "It's a magic space!" It's still an old building that has mice and cracks and spiders. I love Lauri, I adore her



and would never say anything bad about her, but she's very much an artist and not really a fixer. She had painted both the sink and the toilet, which were impossible to clean. The kitchen counter was glued-on laminate and really hard to clean, the sink was old—that sort of thing. There's been a lot of surprises where I have had to actually look at the foundation and structure of the house and the function of the house. I changed out probably 70 percent of the light fixtures. Lighting is really important to me—I'm also a total introvert, and it's kind of an introvert's paradise, with lots of little nest-y spots.

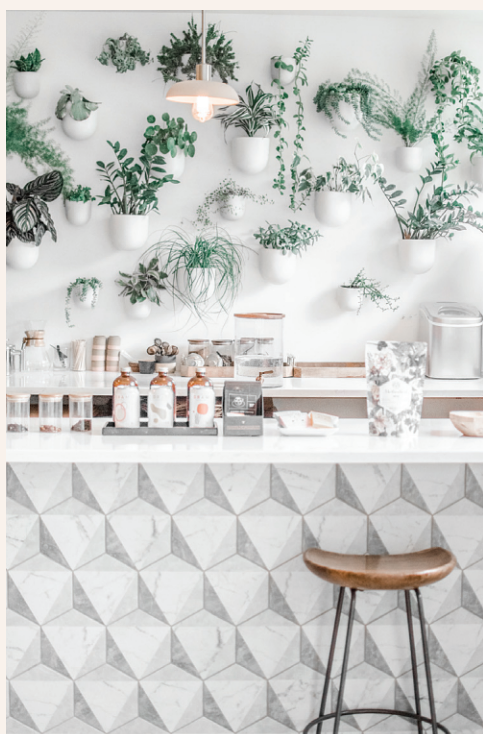
Do you have a favorite thing about the house?

I do get asked that quite a bit. I absolutely love waking up in the bedroom; it's like the leopard print meshes into the tree branches down the hall. It's stunning. What a way to wake up. A close second I would say would be the solarium room. Watching the sun set from that room is surreal. That pink couch down there is a Hide A Bed, so I've slept down there, and you kind of feel like you're camping—you can watch the stars and the moon and squirrels. The ceiling of that room is painted as treetops as well. It's this really beautiful mixture of: You're in nature, but you're not. You're safe. And all winter, too, which is huge.

Especially here in Minnesota.

What's interesting to me is the house is consistently rented on Airbnb from March until December, and then in January it really slows down. If I didn't own the house, I would rent the shit out of this place then, because you are alive. It is so life-giving here.

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A fashion fairy tale for dreamers of all ages unfolds in Minnetonka

We've never seen another house like Stephanie Lake's. Because there isn't one.

In the basement of the jewelry designer's Minnetonka home, you'll find the archives of pioneering American fashion designer Bonnie Cashin. The first designer hired by Coach and perhaps its best-known, Cashin left Lake her extensive collection when she died in 2000. It's likely the largest privately held selection of fashion history anywhere, a singular situation that lends a certain sense of purpose and care—but also wonder and creativity—to the home Lake shares with her husband and daughter.

Who:

MR. AND MRS. CLIFFORD FRANKLIN LAKE III
(STEPHANIE AND CORY) AND ODETTE

Where:

MINNETONKA

How long you've lived here:

SIX YEARS

You've described your lives here as a "fashion fairy tale." Can you talk a little bit about what that means to you, and the person who's partly to thank?

Stephanie: I'm the heir to Bonnie Cashin's archive. That entails all the clothing—thousands of objects and related ephemera. I'm also the heir to a lot of her personal effects, works of art from her collection, the doors that are in the dining room that were lining her own hallway in UN Plaza in Manhattan. She's considered the originator of American sportswear; she's an icon. She was my mentor, and I was her protegee.



Some of the things I love most in here were Bonnie's, pieces like those incredible doors you mentioned...

Stephanie: Yes, with quotes from her intellectual heroes. So she would write on them with a Sharpie. She believed that there was a universal need for ornament and adornment and that desire to create, even if it's writing on your walls—I certainly was a big fan of that when I was about 12 or 13. I think of her as a very early advocate of collecting words of wisdom, collecting inspirational quotes, and surrounding yourself with them. She chose to do that on her actual walls, she made them as tangible as possible in her day-to-day life, and that's very much what our house is about, too: to be surrounded by objects and the stories imbued in those objects that inspire and inform how you view the world outside of these walls.

You sound like a lot of people I know who think objects hold a certain power, that you shouldn't just surround yourself with any old stuff.

Stephanie: Exactly. My Ph.D. is in the history of decorative arts, design, and material culture. I am certainly one to live in the center of that argument, that yes—it's about identity, it's about possibility, it's about history. Material culture is so beyond the superficial project



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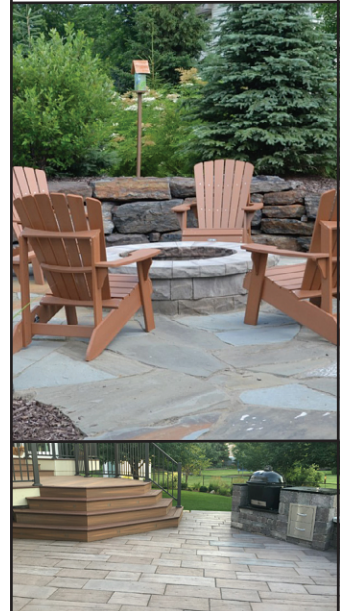
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of collecting or amassing things. It's a very basic human need, and the choices that we make are fascinating. Odette and I were talking about style, and she said, "Well, what if you have no style?" And I said, "That's impossible. Even no style is a style." It's the same thing with a home.

How about you, Odette? You have a favorite thing in this room?

Odette: The crystals. I like that one.... It's big.

Okay so speaking of Odette favorites, I need to ask about this incredible Playmobil collection. When did that start? Where do you find them?

Stephanie: Odette, how old do you think we were when we started Playmobil?

Odette: Three?

And how old are you now?

Odette: Five and a half. And I don't even know how my dad finds this. And this one right there magically appeared!

Stephanie: A lot of this stuff magically appeared. Over time.

Odette: Yeah, like the giant Pegasus. And the castle. The piece of the castle.

Stephanie: These are all 35 or 40 years old, vintage sets. This was a pursuit of finding toys with longevity. In terms of pretend-play, she'll bring things out across the living room and set up different scenarios, which is very different than when she was just naming animals, going through: What's this? What's this? Now it's very much about creating this world. And this era of Playmobil and design I just think is so magical and marvelous. The detail is so incredible. It's here, and it will be here for years.

It's cool that Odette's toys are such a focal point.

Stephanie: With the spaces that we have, we wanted it to be so that she's very much a part of the house itself. There isn't a separate playroom; there isn't a separate space or place where things are shoved into cabinets and drawers. It's three generations of us every day in this house. My mother is always here, and plenty of adults will come here and sit down at this table with a glass of champagne and have a fantastic time. It's having things that are visual splendor for all of us.

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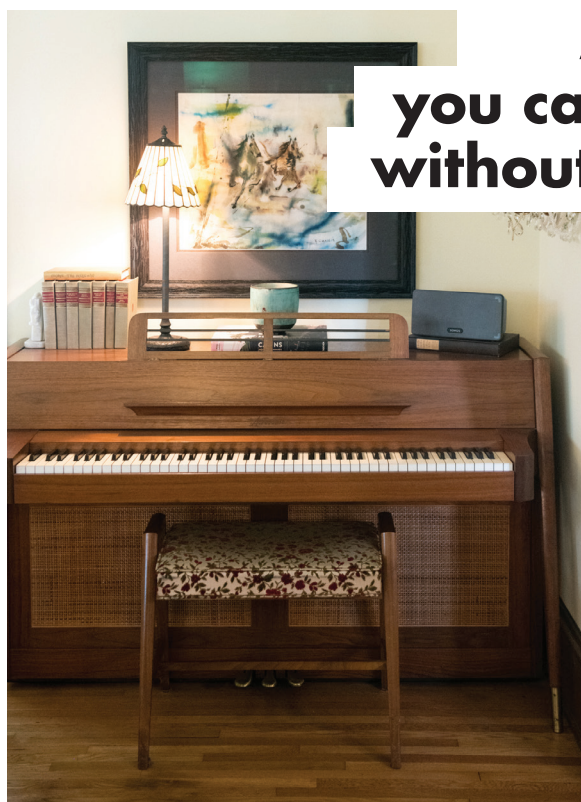


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A smaller footprint doesn't have to mean shrinking design aspirations—just ask Scott Griesbach and Tom Ellis.

Charmed by St. Paul's quiet Mac-Groveland neighborhood and looking to relocate, the couple stumbled upon a delightful Dutch colonial revival that had been almost untouched by time. Today, their home is a space of serenity befitting the neighborhood, from the enclosed porch and dreamy garden to the plush velvet couch anchoring the living room.



A St. Paul home proves you can downsize your space without diminishing your style

Who:

SCOTT GRIESBACH AND TOM ELLIS

Where:

MAC-GROVELAND, ST. PAUL

How long you've lived here:

THREE YEARS

What drew you to this house?

Scott: We wanted to downsize. After our daughter moved out it just felt like it was too much yard, too much house. We started looking in this neighborhood—we liked St. Paul—and when this house came on the market, we jumped on it immediately.

Tom: We love old things. The house was built in 1910, and nobody had come in and wrecked anything. The previous owners didn't do a lot, so it really feels like our house. And it did pretty quickly.

Where there any big projects you had to do to get to that point?

Scott: It certainly needed some renovation in the kitchen, adding the half bath, working on the backyard, doing the bathroom upstairs. We knew we had a lot of work to do, so we didn't move in for about three and a half months. We wanted a screened porch—we had one at our other house, and in Minnesota having a screened porch is very valuable.

It's so dreamy out here! You might have to forcibly remove me from it!

Scott: We use this porch, I mean, as soon as it's minimally tolerable [laughs]. We have a heater above you, and we eat all our meals out here. For at least six, seven months a year, this is where we eat.

When you were renovating and decorating the house, what were you trying to create?

Tom: Something really tranquil. It was this endeavor of: We're trying to simplify our life. We're downsizing. Every room and every thing that came into the house either had special meaning or was something we really loved. A refuge, I think, is a good word. Sanctuary. It's a peaceful, really quiet, lovely neighborhood, but close to lots of activity.



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Tell me about some of the things you've kept.

Tom: We have these little homages to our mothers. All of our parents are deceased, but we have this really cool scone chandelier that was my mother's, and we have Scott's mother's pearls on that. Right below that is Scott's parents' piano, and I have a beautiful gold beveled glass mirror that was my grandmother's. We just got the grandmother clock from Scott's sister; it was his parents' clock. We have a really cool, old, primitive vintage library table that was my father's.

Scott: But then we weave it with the new stuff. The furniture's new, we have some new pieces and things. Tom and the girls are Irish, so there's some really nice Moss pottery in there that we all love to collect. Our homes are a mix—very few of us have all new things or all old things.

It feels real. Not overly stylized.

Tom: You want to hang out here. And we love helping people do the same thing in their homes.

That's right, you do! In fact you just opened a store — Aesthetic Home.

Tom: We had talked about it as this hypothetical, wouldn't-it-be-great-if kind of a dream thing, and it was time for me to find a different space for my clinical psychology practice—I like the residential setting for people coming to therapy. The clinic took over the second floor immediately, but then there was this lovely first floor that just screamed: boutique-y home furnishings store. The house really made it come together—1898, it was built. The store even has this kind of psychological aesthetic value that is important, so all things beautiful, all things comfortable. It's a bigger view of what our home looks like.

Coming into an old house like this, were there things you wanted to change right away?

Tom: We're both pretty efficient, we know what we like and what's gonna work. I think our marriage works well in that we're both kind of visionaries, we can see things before they're done. And Scott is great at schlepping and moving things, whether it's in the garden or the house.

Scott: The comment I always make to help people understand it is: Tom picks out the plants, and I dig the holes.

Tom: Although you got to pick out the sofa [laughs].

Scott: I did get to pick out the green fabric for the sofa.

I love a green sofa, and actually I love how green and verdant it feels in here overall.

Tom: Green is my favorite color—I'm a Virgo, so it's blue or green. And it's winter here a long time, as you know, so we need, I think, green in our homes. There was a design idea back in the day that there's too much green outside so you shouldn't have a lot of green in your home, and that never really impacted me.

Scott: The reason we picked this specific green is that it just feels like nature. This felt like grass to me. Like, when you look outside, it just feels very much like grass.

Tom: The plant in the window mimicking the plants outside—I love to do that kind of stuff.



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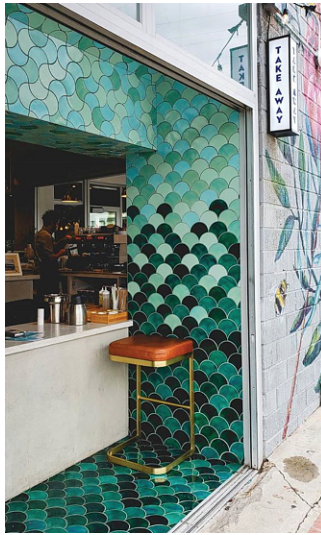
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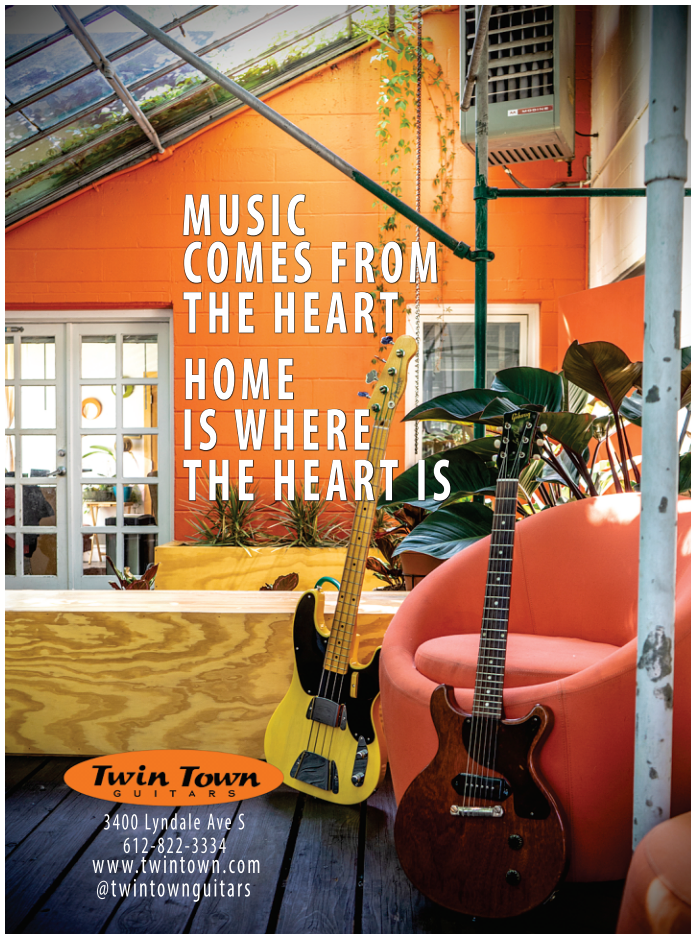


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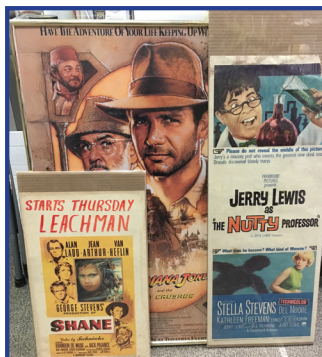
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